LARRY CORYELL...
"there's something about being a musician"

BY BOB SHAW

Coryell finally arrived somewhere near 11 o'clock —— his wife being pregnant and Middlebury airport being flooded not helping out at all. Brian Curry had opened at nine and I'll be kind and say that indeed no miracles have taken place in the last year and he's still the same as ever —— snore. But Coryell made me forget Curry and all the waiting and the hassles (where's your red card?). This band, like Mahavishnu, the latest Miles Davis groups, and Tony Williams lifetime have set incredible jazz technique on top of basically rock ideas to create music of tremendous power and conviction. What Coryell and these others are doing is so much more exciting than the vast bulk of popular rock bands that it's not worth talking about. Marvin Bronson provided, like no one I've ever heard except Michael Henderson in Miles Davis' bands, a bass as solid as the Rock of Gibraltor. Bronson's bass was the real ground off of which everything else was built. The drumming switched roles with the bass and became rhythmic foil to it. Mike Mandel (who Larry explained is blind, which tells a great deal about his extremely bizarre stage presence and gum-chewing) provided some delightful keyboard and sythesizer work and Coryell's guitar and Steve Marcus' wonderful soprano sax were a perfect match as the main improvising instruments.

Coryell was magnificent, displaying awesome technique in a very wide range of styles —— ranging from B. B. King to Charlie Chinstian to Carlos Santana to Kenny Burrell to God knows what, but always in complete control and going for beyond any influences I may have suggested. Coryell was obviously pleased

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photo by randy howser

After a pregnant pause—Larry Coryell

The Middlebury Campus

Volume LXVIII Number 17 Thursday, March 22, 1973

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Coed Dormitories: Platonic Relations for the Masses

During the year the Coed Dorm Working Group has been trying to establish for next year a dorm situation that would satisfy the majority of students at Middlebury College. The results of the two questionnaires indicated that most students desired some form of coed living for next year. The Coed Dorm Working Group has met with the deans and the following changes have been proposed with their approval:

Hepburn
basement and fifth floor —— men
floors 1-4 —— coed by wing

Stewart
coed by floor

Battell
floors 1 and 2 —— coed by corridor
floor 3 —— men

Forrest
floor 1 —— coed by wing
floors 2 and 3 —— coed by room

Gifford
floor 1 —— coed by wing
floors 2-5 —— coed by end and room

Kelly-Lang, Pearsons, Painter, and the first floors of Gifford and Forrest have been left for those who do not desire coed living. Allen will be divided by wing for those freshmen that wish to live in a noncoed dorm. All other dorms not mentioned will remain in their present state.

This proposal will be brought up at the student forum meeting on Sunday March 25. Anyone with questions or comments is urged to attend. A floor plan for each proposed change has been posted on the Proctor bulletin board.

Proposed Dormitory Rules Modified by Community Council

BY CURT VIEBRANZ

The issue of student representation on two of the most important college committees was discussed at last week's Community Council meeting, but a decision on that subject was postponed because more information was needed. The Council also considered the new regulations for dormitories, a copy of which appeared in the March 15th issue of **The Campus**.

The Community Council met last Friday despite the absence of its chairman, Dean O'Brien. Frank Pallone, the chairman of the Student Forum took over for Dean O'Brien as head of the group. No action was taken on the constitution of the Natural Foods Group because there was no representative present. However, Mrs. Wonnacott did announce that the Group had been moved to the Hamlin grotto as it provides more space.

The second item on the agenda was discussion of a resolution passed by the Student Forum which would place two voting students on both the Budget Operations and the Teaching Resources Committees; The resolution was originally proposed by Andy Reding because there is a need for an input of student ideas on these two committees. It was pointed out that the Teaching Resources Committee was primarily concerned with the "hiring and firing" of Middlebury faculty and that since specific individuals were discussed by this committee, student membership might prove awkward. Bill Reedy spoke in favor of the proposal saying, "a student should have a vote as well as a voice as to the decisions which affect their social and educational life here at Middlebury." A decision could not be reached because no one was present who knew why students hadn't been on these committees in the past. Consequently, the motion was tabled for a week pending the return of Dean O'Brien.

Mr. Ross, Business Manager of the College and Mr. Bridges, Director of Dining and Residence Halls attended the meeting to discuss next year's dormitory regulations. Despite the uproar which these changes have created, there was only one member of the student body present to question Mr. Ross and Mr. Bridges. Mr. Ross explained that these regulations were being instituted to "prevent a disaster from happening," and also because the College's insurance company makes recommendations and the College must adhere to them in order that they do no become ultimatums. Ross further stressed the need for "common sense" on the part of students.

Problems concerning the rules arise from their interpretation. One member asked about the definition of "combustible" as used in this list of regulations. No one seemed to be able to come up with a definitive answer. There

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The Religion Conference

Thursday, March 22:

8:00 p.m. in Wright Memorial Theatre, Dr. Chaim Shatan will deliver an address entitled, "The Grief of Soldiers". A reception will immediately follow Dr. Shatan's lecture in Wright.

Friday, March 23

4:15 p.m. in Dana Auditorium, Professor Daniel Migliore will lecture on "The Moral Command in the Aftermath".

5:45 p.m. in SDU Unit A (Freeman), a dinner open to the college community. No admission charge, but a ticket is required for entrance. Tickets may be obtained on a first come, first served basis at the Information Desk in Proctor Hall.

7:00 p.m. in SDU Unit A, a panel discussion, the concluding event of the Conference; open to the members of the college and town community.

All events of the Conference, except the dinner, are open to the public at large.

"This Republic has learned much about itself, about its leaders, about the world and the meaning of power from the ordeal it suffered in mountains and rice paddies halfway around the globe. Not all the lessons are comforting —— in fact few of them are.

If Vietnam is to have any meaning at all, these lessons must be defined and absorbed by a coming generation just as the problems of the war dominated the sensitivities of the generation now maturing. "No more Vietnams" has already become a sort of national battle cry. It is now the country's great task to ensure that this expression of hope will be turned into reality."

The New York Times, January 26, 1973

The Middlebury Campus

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photo by ray lord

You can have Clam Chowder, Black Bean, or French Onion soup at the Soup Bowl.

Come to the Soup Bowl

By LEE LUMPKIN

What do you think of a restaurant that only serves soup? Sounds strange, doesn't it? A soup restaurant has just opened in downtown Middlebury, and judging by its early popularity, the idea is a good one.

The Soup Bowl is the creation of Marge Mitchell and Joan Sedgwick, two women from New York City who have wanted to go into business for a long time. Ms. Mitchell handles the cooking, and Ms. Sedgwick waits on tables and handles the business end of things.

Asked how she thought of a soup restaurant, Ms. Mitchell replied that there is a soup bar in Lord and Taylors of New York, and since it has always been popular, she thought she would try the idea herself. She and Ms. Sedgwick looked at many places in Maine and Vermont before choosing Middlebury. They say that Middlebury seems to be an ideal spot since it attracts college students during the school year and tourists in the summer.

Each day, the menu consists of two soups, one bread, and two desserts. The soups range from New England Clam Chowder to gaspacho to chili, and they come in two sizes, cup and bowl. The cup is as big as a bowl, and the bowl holds enough soup to fill almost anybody. Ms. Mitchell says she already has sixteen soup recipes and hopes to have twenty-five in time. Along with soup, one may drink cider, wine, beer, or a soft drink.

The Soup Bowl on 5 Bakery Lane is open from 11 to 7 daily, 1 to 8 on Sundays, and is closed on Tuesdays. Come down and try it, if only for a change from drab Proctor food—you'll never know how good soup can be until you've eaten at the Soup Bowl.

coryell...

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with his playing —— he liked the "Civil War period" acoustics of the Chapel well enough to play an improvised solo piece with some nifty false harmonics and a very well-thought-out sequence of ideas. Near the end he even sang (if you even want to hear some horrible vocals, listen to his Lady Coryell album) prefacing his efforts with "It does not mattter if you can't hear the words —— I can never remember them anyway —— you know how jazz is —— you just improvise." And it was damn nice —— couldn't understand a word, but so what —— the feeling came across loud and clear. But Coryell's best rap of the night had to be the one directed to all us college students running something like this: "I want to tell you about all those professions they talk to you about. Cause there's something special about being a musician —— I can't put my finger on what it is —— but it sure beats being a bricklayer."

photo by randy howser

Brian Curry

GRIPES SOLVED HERE!

By MARCY LARMON

The Grievance Committee, after a rather stagnant Winter Term, is regrouping and getting ready to tackle everybody's problems with renewed vigor. The Bitch Box is back in its familiar spot (no gang, that's not a new wastebasket), and some of the old faithfuls are meeting again every week, although our meeting time has moved for the moment to Mondays at 4:30, still in Proctor Lounge.

We do need new members, though, because as always happens some are too involved in other things and some are simply tired of listening to other people's gripes. So if you feel like saving the world—or a small piece of it—or if you have a problem or project you would personally like to champion, you are very welcome at the meetings.

On Monday, March 12, we discussed several projects which we will be working on at the next few meetings. There have been several complaints lately about the system in the infirmary for both ill students and those who only want to talk to Dr. Parton. Although it is obvious that the infirmary staff is extremely busy, we hope some more convenient method of appointments can be found. The budget for men's and women's athletic teams is another issue we are investigating, as well as facilities in the proposed field house. The lack of sufficient washers and dryers in the dorms is another problem.

If any of these issues interest you, come to a meeting and help us solve them. We are also looking for a creative student to help us build a better ride board, and will pay for the work.

If you have any grivances of your own, put them in the Bitch Box or mail them to me, box C1127. Any member of the committee (names will soon be published) will also take suggestions.

ANNOUNCEMENTS

thank you!

On behalf of the **United Fund of Addison County, Inc.** and its eleven member agencies, special thanks for your generous support during the 1973 United Fund Campaign.

R. W. Tall, Jr.
General Chairman

Col. J. W. A. Whitehorne
President

square dance!

MCAB is sponsoring an evening of New England Country Dancing Saturday, March 24. Fred Breunig of Wilton, New Hampshire, is calling with live music from fiddle, banjo and piano. Good fun from 8:30 to midnight in the Johnson Building, fifty cents admission.

hey teacher!

Applications for Practice Teaching, Fall '73 and Spring '74, have been mailed to juniors who have already taken Problems & Methods. Anyone else interested in applying should pick up the forms in the Teacher Education Office, Munroe 120. Applications are due by April 15, and will be processed by April 30.

judicial council

All students interested in serving on the 1973-74 Judicial Council should submit their names to Laura Fuller, C 1063 by Monday, March 26th. Any student who would like a further explanation concerning the workings of the Council should contact any present member of the Judicial Council: Laura Fuller, Bob Mauro, Carolyn Leggett, Bruce Gill, Libby Sayre, Dave Minot, Steve Snow, Martha Ruff.

craft courses

The Frog Hollow Craft Center has announced its spring program of courses to be held at the Center during April and May.

The courses offered will range from the traditional "crafts" courses such as pottery, wood-working, painting and drawing to silver-working, weaving, silk-screen, macrame and making marionettes.

The cost for these courses usually runs between $45 and $65 for the session; in some cases materials are included, and in others there will be an extra charge.

Information about the spring courses can be obtained at Frog Hollow Craft Center, and there will be pamphlets available for course descriptions and registration blanks.

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THE GATES OF PARADISE

By SETH STEINZOR

(Fourth in a series of articles on femininity.)

In my high school it smacked of faggotry for a boy to publicly even consider taking home economics, and the one or two girls who took shop classes earned a locker-room reputation as dykes. I use the words "faggot" and "dyke" advisedly, for in using them I am not speaking strictly of homosexuality. No one considered these pariahs to be homosexuals in the literal sense of the term. Their crime was not against sexuality, but against gender, and the pejoratives applied to them were understood to mean just that, and were no less effective as means of social control despite that understanding. In our culture, gender and sexuality are, if not synonymous, equally important. The latter determines the former (in most cases—we'll discuss homosexuality another time), and the former determines in turn the individual's behavior. Gender is the social mediator between a person and his/her genitals. If, by the time we enter kindergarten, we have learned the difference between boys and girls (see **For the Sexes**, #3), then in school we learn what is expected of each.

It starts early. I, for one, never went near the dollhouse in kindergarten except to raid it. I knew better than that. I wasn't about to lose status at the building-blocks, not me. When the class went outside, there was always prolonged debate as to whether one or two girls should be allowed to play kickball with us guys or be consigned to playing jacks (less arduous, less competitive) with their fellow unfortunates in feminity. These are some obvious ways of gender-segregration. There are, needless to say, others.

As Sherry Ortner pointed out in her recent lecture here, as one progresses up the academic ladder the number of male teachers steadily increases from practically nil to practically all. The higher realms of intellect are masculine. Ms. Ortner related that, upon arriving in fifth grade and her first male teacher, she felt that she had finally arrived. "No more kid stuff. This is the real thing."

Interestingly enough, it also seems that girls start school with more academic aptitude than boys, expecially in verbal skills, but that as one gets into high school suddenly the boys begin to dominate academically. May we conjecture that this is at least partially because very young boys are preoccupied with learning the rough physicality and aggression necessary to masculinity, and because little girls, required to a certain extent to suppress their physicality, redirect their urge to learn and achieve into gentler modes? Fine and well, but then why do the boys pull ahead even academically as the years go on?

Most evidence would lead to the conclusion that this is because the girls learn yet another lesson reserved for their sex alone: don't compete with a boy, any boy, all boys. You must find a man, but no man will want a woman smarter than he. And, you are not capable of competing with boys anyway. And, if you do compete with boys you are relinquishing your femininity, your self. The smart ones never get asked out on dates, or at least they didn't where I come from. Or if they did get asked out, it wasn't for the quality of their conversation. Brains are irrelevant to a girl's true mission in life, we are taught, and possibly they are harmful.

One result of this teaching is that many girls come out of school with a real fear of academic excellence. The simplest way that this fear manifests itself is an unwillingness to admit capability of performing intellectual tasks, for example reading philosophy, or even attempting their performance. Another manifestation is in attitudes towards grades. The girls in my high school were afraid that they would fail courses, the boys afraid of not doing well enough. One girl I knew, pretty and popular, felt extremely ambivalent about her position as holding one of the top thirty grade-point averages in the school. She was afraid that it would scare boys off, and is now a happily married C- student at a community college.

Of course, academics are not all that goes on in school to restrict women to their socially-defined goal of kinder, kuche, and kirche. Next week: Dating, Sex, and "Why Do All the Ugly Ones F*ck?"

community council...

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is hope for students though because "if you panel your room without wedging or nailing the paneling and without causing damage to College property and if the material which you use is non-combustible, it's O.K." (Good luck on that one!) At any rate, various changes were talked over as was the possibility of having a different set of regulations for each dormitory. A complete, revised set of regulations will be presented for approval at this week's meeting of Community Council. Those who are still perturbed can attend that meeting to express their grievances.

It was also announced that Felix Rohatyn, Middlebury College Trustee, will be unable to speak to the school within the near future because he may have to appear before a Senate hearing on "multinational corporations." It was his fear that something he said here at Middlebury might be misinterpreted or used against him by the Senate. It was suggested that a letter be drafted, to be approved by the Community Council as a whole, expressing their disapproval over the fact that a Trustee of the College cannot appear to speak before the people whom he represents. This item, too, will be discussed at this week's meeting.

Lastly, the Council ratified (with one dissenting vote) the new constitution of the Interfraternity Council. The IFC was disbanded last month because of lack of interest. However, since that time it has been found that coordination between individual fraternities and between the fraternities and the College has been virtually non-existent. Hence, the IFC has been revamped and the presidents of each fraternity will serve as the IFC member for their house. The question of reallocation of funds to the Interfraternity Council is still to be discussed by the Finance Committee. Responsibility for Spring Weekend will be determined by the IFC and the MCAB.

The Community Council will meet again on Friday, March 23rd at 12:15 in Proctor Lounge. Items which are presently on the agenda include dormitory regulations, correspondence with Felix Rohatyn, and student participation on the Budget Operations and Teaching Resources Committees.

THE FACTS OF LIFE

the first gynecological examination

By KIM FRICKE

Possibly the most traumatic ordeal a girl encounters in procuring a prescription for the pill, diaphragm or IUD fitting, or a routine physical is her first gynecological (pelvic) examination. The embarrassment instigated by relating your purpose in seeing a doctor, and consequences fantasized in that period of interminable waiting between decision and action constitute the worst cases of nervous tension ever imagined.

The terror of being condemned in the eyes of society and letting some strange man "play around" with your "privates" finds many women sitting in the waiting room, poised on the edge of the seat, legs tightly crossed, hands wringing in futile despair, and faces depicting the epitome of human suffering. What is the terrible experience a girl must eventually subject herself to?

A pelvic exam, like any other physical examination, is designed to ascertain the condition and proper function of the genital organs. Just as a doctor examines your eyes, ears, and throat, he also checks the vagina, cervix, and uterus. Before puberty, the internal genital system is still developing and not completely functioning, but after puberty and menstruation begins, an annual gynecological examination is advisable, to ensure that everything is operating correctly. Therefore, a pelvic exam is a consistent, routine process for every woman, not just those confined to the realm of promiscuity or "loose" girls. No prerequisite of sexual intercourse, VD, or pregnancy is required.

The appointment's been made, you're justified for your action, but what happens now, as the nurse leads you to the examining room? Looks fairly normal—the regular examining table with the little stool to climb up on, the yards of

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BREAD AND PUPPET THEATRE... beautiful and terrible

By DUANE KLINE

On Tuesday, April 10, at 7 P.M., The Bread and Puppet Theater will present **The Stations of the Cross** in the Field House. The show is large and colorful, full of beautiful and terrible sounds and gestures as it combines the traditional Passion play with the stations of the cross.

The stations of the cross are traditionally a series of fourteen images representing the stages of Christ's suffering visited in succession by worshipers at a Church or shrine. In the play Schumann, the director, has taken the elements of painting and sculpture and rendered them in his own language of gesture. Each moment is isolated and yet as each event is followed by another the the story is revealed dramatically. The gestures are simple in themselves, but as they are multiplied and varied throughout the play their meanings become multiplied.

Many of the elements of the play appear in other of the Bread and Puppet's pieces. In the context of their work this is a very important show. It has existed in many different states since 1963, and was the first show in which Schumann used the very large puppets. Perhaps because it has been worked on so long it is a very rich play. To me it is a basis for much of Schumann's other work.

Beyond that it is a joy to see and, except for their **Christmas Story**, it is the only truly religious theater I have ever seen. The audience I saw the performance with was made up of equal portions of elderly people, parents with children, and young people. Everyone was delighted, the oldsters as much so as the youngsters.

Though it is a longer walk to the Field House than it is to the theater or Dana, it will be worth it. The playing area will be large enough to get the full benefit of each action. The show is full of music and sights that could play beautifully in a large hall to a large audience.

"The Stations of the Cross"

THE POLITICAL SCIENCE RELEVANCE OF PEACE RESEARCH: a comment on j. david singer

By JIM MC NAUGHTON

Jim McNaughton, class of '74, is majoring in political science and history. At present he is working as a research assistant for Professor Leng, who is currently associated with J. David Singer.

A living symbol is not one of those things one runs into every day, but the thought occurred to me several days before Professor J. David Singer arrived on campus earlier this month (see **The Campus**, March 15) that he, more than anyone else, represents the scientific faction in the great debate which currently divides Middlebury's political science department. He is more than a symbol, of course. Professor Singer heads a young and growing research effort based at the University of Michigan in Ann Arbor, the "Correlates of War Project," and has been working steadily for a decade now to refound the study of international relations on the basis of scientific peace research.

His professional colleagues have no quarrels with his goals; it is his methods which meet resistance. Once the study of international relations "goes scientific," the other branches of the study of politics will be in danger of undergoing similar transformations, like a string of dominoes.

Political Philosophy Sounds the Alarm

Not everyone is equally happy at this prospect. Another branch of political science, political philosophy, has sounded the alarm and taken up arms. Political philosophy has one foot in moral philosophy and the other in politics, which puts it at the opposite pole from scientific international relations, which seems to have one foot in politics and the other in sociology, mathematics, physics, or biology, depending on the academic background of each particular writer.

The political philosophy godfather who is laying claims to the hearts and minds of Middlebury political science majors is indisputably Professor Leo Strauss of the University of Chicago (and lately of St. Johns, Annapolis). Professors Singer and Strauss have one concern in common: a growing sense of urgency. They would both agree that between the twin threats of growing totalitarianism and imminent nuclear extinction, political science had better start coming up with more viable answers than it has produced in the past. A large part of the conflict between these two contending approaches to the study of politics stems from this urgent need for better performance and results than ever before.

To the undying distress of us laymen, the grounds marked out for the contest fall within the sometimes dry subject of the theories of knowledge, which is why Professor Singer included in his lecture here a discussion of his ideas on knowledge and understanding. The question is to what extent the realities of political life can be reduced to measurable data, and how much these data can tell us about politics.

Singer has made wide contributions on the first level, that of "existential" knowledge by collecting and editing large amounts of bulky data on wars and the international system (see his new book, **The Wages of War: A Statistical Handbook**, 1972). He has also broken new ground by sponsoring research on the correlates of war, a wide-ranging search for factors such as alliance, "power", and militarism, which show a statistical relationship to the outbreak of international war.

The opponents of the scientific study of politics generally accept this work, albeit with reservations, as interesting, if nothing else. If Professor Singer and the movement he stands for limited themselves to these activities, the anti-scientific reaction would amount to little more than an interested grunt and a shrug of the shoulders. The very shrill response, however, is a strong indication that Singer and the peace research movement are up to more than that.

The "Explanation" Debate

The one word which touches off the debate is "explanation". Professor Singer put forward the argument here, as he has elsewhere, that the scientific study of politics can offer quantitative explanations of the many facets of politics, analogous to those of the natural sciences, which are every bit as good as those offered by more traditional approaches—in fact for many reasons better.

Modern political philosophy opposes that assertion by arguing that one simply cannot reduce the study of politics to a cold science without making some radical philosophic concessions which political philosophers are reluctant to make. The scientific study of politics is not value-free, they argue, but instead contains implicit valuations which it hypocritically conceals from others and itself.

Professor Singer was very flexible on this point in his lecture here. The scientic study of politics may not be able to make statements about **ultimate** causes—it does not consciously aspire to such heights—but it may be able to provide some provisional answers to the questions, "Why did X happen?" or "What should I do to achieve Y?" The question, "Should I strive for Z?" seems at present to be beyond the scope of scientific politics.

Scientific Pitfalls

But here I am being cautious ("consciously" and "at present"), for I see on the horizon some possible repercussions should the approach to politics symbolized by Professor Singer win an unconditional victory in the current debate. The most immediate danger is one Professor Singer referred to - the great power to obfuscate and persuade that the modern style of political science possesses. He remarked that ex-Secretary of Defense Robert McNamara, by using mountains of statistics and sophisticated analytic techniques to rationalize old-fashioned political misjudgements, probably set back the cause of scientific peace research by decades through encouraging misuse and distrust of scientific methods.

A second danger is the subtle degradation of ideas in politics by reducing them to their scientifically-graspible lowest common denominators. As Professor Strauss once commented, "When the new political scientist speaks of the 'Superego', he is certain that anything meant by 'conscience' which is not covered by the 'Superego' is a superstition." The defenders of political philosophy today are quick to agree with Max Weber that science cannot answer the question, "What shall we do and how shall we live?" The defenders of scientific politics (Weber among them) freely admit this.

"Comparable, Replicable, and Cumulative"

But this paints too gloomy a picture of the future of Professor Singer's style of political inquiry. With all due respect to the philosophic approach, he does bring political inquiry more into touch with the realities of political life (though this is sometimes seen as an obsession with what exists today, the "Is", rather than what should exist tomorrow, the "Ought"). His thinking consists more of inductive reasoning from observed facts than deductions from abstract principles. He has brought over from the natural sciences a passion for logical ordering and method which the modern mind has been taught to revere as the essence of common sense and clearheadedness. Data generalization, hypothesis formulation, and the testing of hypotheses are all rigidly separated under the stirring battle cry, "Comparable, Replicable, and Cumulative!"

Despite all this, the scientific study of politics, like the natural sciences, cannot give a rationale for its own existence (except perhaps through its simple usefulness). It is still utterly contigent and hypothetical in the philosophical sense, unable to give an account of itself as the moral philosophers can give an account of themselves. Like the Bomb, the pity is that we will learn to live with it. Giving in to a purely scientific approach to politics is admitting the ultimate impossibility of arriving at any decisively true knowledge about the world beyond a handful of yet-to-be-refuted hypotheses.

Professor Singer, of course, is more optimistic on this point than Professor Strauss. (Singer can hardly be accused of being immoral or amoral; his peace-movement credentials go back to 1947 by his own account.) His hope is that moral judgments can be confined to the choice of subject and subsequent direction of research while the investigations themselves can proceed on a value-free plane.

A View on the Debate

The outcome of this schism in the study of politics, represented by the two symbolic leaders Professors Singer and Strauss, still hangs in the balance. The visit of Professor Singer to Middlebury should have brought this tension to mind among those who are interested in the future of the study of politics. While the tension lasts in its present form, it is hoped the debate will continue to produce the quality of intellectual output it has generated in the past from both camps, one example of which was Professor Singer's excellent lecture here earlier this month.

My brief conclusions, in fact my purpose in pointing out the existence of this debate, is to suggest that we students caught in the middle have three obligations: first, to be aware of this vigorous and fertile debate; second, to be quick to reap the benefits of middlemen, playing one side off the other, if necessary, to extract the last ounce of effort and excellence out of both; and third, to hope that a cheap victory of one side over the other doesn't cut short before its time what is to us a great boon—the great debate over the contending approaches to political inquiry.

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HUMAN SEXUALITY

In this installment of "Human Sexuality" Dr. Medoff deals exclusively with questions submitted to the SSIS by Middlebury students. In the future, replies to campus questions will appear in the newspaper two weeks after the SSIS receives them.

By ALAN MEDOFF, M.D.

1. How safe are prophylactics in regard to preventing pregnancy and venereal disease?

The condom (prophylactic, rubber) if used properly is a very satisfactory and effective means of contraception. If placed on the erect penis before penetration, kept on throughout intercourse, and removed after ejaculation but before penile collapse, it has an effective protective rate of about 95 percent. If used with intravaginal foam or contraceptive jelly, the protective rate will be closer to 98 per cent.

The failures generally result from late application of the comdom after foreplay with some penile penetration. There can be an unnoticed emission of material from the penis long before ejaculation which might contain viable sperm and thus can cause impregnation.

It is always best to avoid this possibility by using the condom before any penetration occurs. Occasionally the condom will break during intercourse and if this occurs, an immediate douche should be attempted and a visit made to the local physician so that other measures such as the morning-after pill could be considered.

The condom is also one of the most effective means of preventing the spread of venereal disease. Although not perfect, it does tend to prevent the spread of gonorrhea, syphilis, and the lesser venereal diseases simply by providing a mechanical barrier to these germs.

2. Is there any form of masturbation that involves the urinary system and might this be harmful to the kidneys?

Since masturbation involves manipulation of the genital areas with the close anatomic location of the urinary tubes (urethra), there is a potential for injury to this area. However, as ordinarily practiced in the male, the most that could happen with prolonged or harsh manipulation would be a minor irritation of the urinary tube that runs along the bottom of the penis. This usually subsides in a day or so without any formal treatment. I wish to emphasize, however, that in masturbation as it is ordinarily practiced, there is little or no risk or harm.

In the female, masturbation is usually performed by manual stimulation of the clitoral and immediately adjacent labial areas. These structures are at a distance from the urinary opening and thus the potential for injury is even less than in the male. It is extremely uncommon for women to use or insert into the vaginal area some object for stimulation since the most gratifying and sensitive sexual areas are in the region of the clitoris and not the vagina. Women usually find themselves in trouble when penile-vaginal intercourse is traumatic and injures the urinary opening. Masturbation in the female rarely causes any urinary problem at all.

In any case, damage to the kidneys or the bladder or other areas of the urinary system is unheard of following masturbation.

3. Is there any possibility of pregnancy if intercourse is engaged in during the menstrual period?

Ovulation during the menstrual flow is extremely rare but **not** unheard of. Pregnancies have been reported when the only time of intercourse was during the menstrual period. Generally speaking, ovulation occurs somewhere around the midpoint of the menstrual cycle. However, in any individual it can occur much earlier or much later in any given month. At times, ovulation may occur from multiple sites on the ovary and thus a number of eggs are extruded at different times during the cycle. It is possible that one of these may become fertilized by a sperm from intercourse occurring during the menstrual flow.

Since the fertilized ovum needs a receptive endometrium for implantation, it is highly unlikely that a fertilized ovum would be able to implant itself in the disintegrating uterine lining which occurs at the time of the period.

Thus, the combination of circumstances mentioned above make it extremely unlikely that pregnancy would occur during the menses. It is not impossible and one should not rely on this time to avoid adequate contraceptive methods if one is interested in preventing pregnancy.

Several members of the SSIS are now acting as distributors of prophylactics, foam, and spermicidal diaphragm cream. Names and room numbers of individuals offering these contraceptives are listed as follows:

Lisa Lloyd	Forest East 205
Kim Fricke	Allen 206
Laura Ellis	Milliken West 557
Marcy Larmon	Battell North 166
Arianne Krumholz	Voter West 201
Mark Patinkin	Voter West 304
Randy Eppler	Gifford 209
Stephen Eppler	Stewart 312
Scott Wolgamuth	Lang 317
Jeffrey Medoff	Voter West 303

The SSIS is now holding regular office hours from 7-9 p.m., Monday-Thursday. Services offered will include dispensation of contraceptives, library materials on virtually all facets of human sexuality, and counseling information. The office is located on second floor, Hillcrest Annex.

internal examination...

continued from p. 3

disposable sheet to wear, a scale, the doctor's utensils. After the regular height, weight, and blood pressure treatment by the nurse, you're asked to go to the bathroom, then remove all your clothing but your shoes (that's a new twist) and lie on the examining table.

As you lie waiting for the doctor, try to think up little diversions to relax—take deep breaths, hum to yourself, look at the patterns in the ceiling cracks, make a mental note to tell all the girls about it when you get back.

The doctor comes in, usually doing his utmost to make you feel comfortable. He proceeds to check your neck, breasts, and abdomen, and listens to your heart, looking for swelling, unusual growths, or other irregularities. Assuming this is your first gynecological examination, he will explain what he is going to do, simply to make you aware of what you'll be feeling and why.

Out swings from either side of the table two supports for your feet, appropriately called stirrups. As you place your feet in them and scoot your fanny to the edge of the table, you feel like you're riding a horse flat out on your back with the stirrups adjusted for a two-foot six midget. Draped with a sheet over your legs, all you see of the doctor is the top of his balding head, sparing you the embarassment of having a front row seat. He initially examines the external genitalia, checking the vulva for inflammation, sores, or any kind of infection.

The vagina and cervix are inspected with the aid of a speculum, designed to hold the vaginal walls apart. This instrument has rounded blades, reminiscent of a duck bill, which are lubricated and (hopefully) warmed before insertion into the vagina. By gently opening the blades, the doctor can view the cervix and the vaginal walls. It is not at all painful, even to women with intact hymens, effecting, if anything, only a little discomfort.

A Pap test for cervical cancer is done, using a flat stick or glass tube, to gently scrape cells from the surface of the cervix. Placed on a glass slide, this is sent to a laboratory for examination, along with a sample of cervical secretions for gonorrheal testing.

Having removed the speculum, the doctor performs an internal examination, inserting two fingers of a surgically gloved hand deep into the vagina. Pressing on the abdomen with the other hand, he can check the size, shape, and mobility of the uterus. This is the most uncomfortable part of the examination, not painful but definitely not enjoyable. This whole procedure takes about 10-15 minutes, after which the doctor usually tells you everything's in fine shape and leaves to let you pull yourself together.

You get up wondering "Is that all there is?" as you put on your clothes, and with an air of secret triumph over this most devastating ordeal, leave the office.

Gynecological examinations seem to have evolved a myth of superstitious procedures that just aren't involved. They're less painful than a shot and require no surgery or anatomical distortions. It's just a routine examination of a very personal, guarded part of a woman to make sure everything's functioning properly.

If you're curious about what a speculum looks like or want to know more specifics on infirmary pelvic exams (when to go, what to say, prices) just come to the SSIS office or ask one of us.

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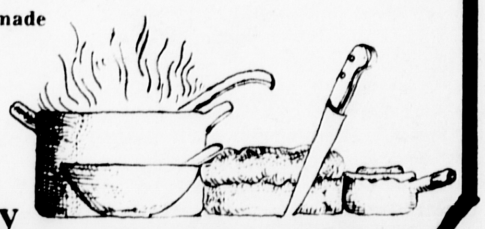

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The Editorial

the middlebury campus

The Student Forum, with an assertive display of their concerns for increased student-administrative interaction, recently passed without dissent a proposal to alter the membership of two of the most important college committees. The two committees, Budget Operations and Teaching Resources, are among the most important of the nineteen-odd committees of the college, but neither has student members at this time. The Forum unanimously recommends that two students be elected to serve on each committee with the right to vote, as is the case with all of the other committees which have a bearing on the concerns and interests of the student body.

The Budget Operations Committee has the power to advise the President of the College on matters concerning the allocation of funds to the various departments and functions of the college. The Teaching Resources Committee generally concerns itself with questions of tenure and the best utilization of faculty members. The seriousness of each of these committees is evident, but the influence of these organizations on the academic portion of the college and hence the student body is appreciable enough to warrant student involvement in them.

Ideally, of course, there should be enough interaction between students and the administration and faculty to communicate the student view (or views) to these committees through other channels, but as it stands now, the most effective method is to have responsible students appointed to these committees. In many ways, the student opinion, while it may not encompass the concerns of the college as a continuing institution, does reflect the responses of the people for whom the college ultimately exists. The budget and the faculty concerns, while important, are fairly stable—the administration has in its collective mind a direction into which to move, yet the feedback gained in committee from perceptive students could provide for more insight for the policy deciders at Old Chapel, many of whom, unfortunately, have little opportunity to exchange ideas concerning finances and the faculty with students.

Obviously, the existence of two students on a committee of eight or ten will not sway the minds of the other members nor will change the course of the school. Students have been proving themselves as responsible as faculty and administrative members on other committees and councils such as the Community Council and the Education Council, and will continue to do so. The question at hand is one of communication—arguments can be raised as to the necessity of students in the administrative life of the college, but as a responsible and responsive governing force, the administration should involve students in even its most important functions. The long term benefits for the college may perhaps be even more significant than those gained by the existing student body.

Richard Alan Votta
Acting Editor-in-Chief

LE SACRE DU PRINTEMPS...
two interpretations by bernstein

Stravinsky: Le Sacre du Printemps. The London Symphony Orchestra, Leonard Bernstein conducting. Columbia M31520.

Reviewed by JEFF WIEAND

Leonard Bernstein recorded **Le Sacre du Printemps** in the early sixties with the New York Philharmonic, and as I suggested in my review of the recent DGG recording of the same work, it was a remarkable performance and the leader of the competition. This new effort is evidently an attempt to do even better with a different orchestra, and in quadrophonic sound.

According to John McClure, the fellow in charge of the project, the recording sessions went badly because of the technical problems associated with recording in four channels. With time running out, Bernstein appealed to the orchestra to run through Stravinsky's ballet one more time in an effort to create a more inspired performance. McClure claimed that Bernstein was successful, that "the fire ignited," that the result was an extraordinary recording.

Now that the record has been released it is possible to judge. The orchestral playing is essentially good, with a few mumbled phrases here and there. The recorded sound is excellent in stereo, and I suspect that it is even more impressive in four-channel.

It is the performance that is problematic. After a satisfactory beginning, Bernstein gets warmed up and brings off an incredibly good reading of Part I. The drums sound like cannons, and the climaxes unleash all the fury that is buried in the score. This is certainly the best recording of Part I that is available.

Unfortunately, the orchestra seems to be on the verge of falling asleep in Part II. Bernstein was probably trying to be subtle by slowing down the tempo. Although he is able (with the aid of the way in which the orchestra was recorded) to produce some highly interesting effects, Part II on the whole descends to the ponderous.

Any judgement of the album is bound to be ambivalent. If you have lots of money and you want **Le Sacre**, you might buy both Bernstein albums so that you could listen to side one of the new disc and side two of the old. Since the chances are that you don't have lots of money, Bernstein's original stereo recording is still the best, all things considered.

The new record will be played tomorrow at 5:30 p.m. on WRMC-FM.

The Philador Trio present baroque music in Mead Chapel. photo by joan carpenter

THE PHILIDOR TRIO
well—executed concert

By CAROL MILLER

A rather small audience was on hand to hear the Philidor Trio, Tuesday, March 13 in Mead Chapel. Composed of Shelley Gruskin on baroque flute and recorder, Elizabeth Humes, soprano and Edward Smith on harpsichord, the group specializes in baroque music, giving programs of 18th century French, German, Austrian and English pieces.

The three musicians are members of the famed New York Pro Musica. They created the Philidor Trio in 1965, paying homage to Anne Danican Philidor, who initiated the first series of public concerts in France in 1725. They work largely from original manuscripts and early editions and have toured extensively through the United States and Canada.

Tuesday night's program was entitled "The Silver Age of Venice". The opening selections were two Arias by Scarlatti for soprano, flute and harpsichord. The competence of all three musicians was obvious from the beginning. Although the soprano was slightly overpowering, the exchange between the harsichord and flute was relaxed and graceful.

Next we heard the Sonata Opus 13, number 4 by Antonio Vivaldi. The music itself is uninspired but the rendition was good. Involving only flute and harsichord, each player must prove his mastery of his instrument. In this performance the technique was impeccable and the flute had a clear, ringing tone. Mr. Gruskin and Mr. Smith seemed very aware of each other and handled the piece sensitively.

Two more works by Vivaldi: a concerto, Opus 3, number 9, for harpsichord alone, and a cantata involving all three performers, followed. The first was a professional performance. Mr. Smith played precisely and evenly. I feel that the concerto, originally written for violin, would have sounded better on a fuller percussion instrument than the harpsichord, perhaps a piano. The second work was played from the original manuscript. The recorder interludes carried it. Moving quickly, they kept the tone light and airy, combining well with the soprano voice.

The second half of the program began with a cantata for soprano and harpsichord by Allesandro Stradella. The balance between the two voices made the selection pleasant, but the music was interesting.

The Scarlatti sonatas for harpsichord were well-executed but unexciting. The last piece, by Baldassare Faluppi, varied in tempo and style, using all the instruments for a strong ending to an extremely well done concert.

My complaint about the performance is that though the musicians were always competent, the music was generally less than intriguing.

more responses concerning B.S.M.U.

The following was written by a white student who wishes to remain anonymous.

I apologize "white student" for having to answer anonymously your letter on "Black Students for Mutual Understanding?" ; however, you have done me a personal disservice by not having the courage of your convictions and standing out as an individual. By remaining anonymous, you have elevated your unfounded accusations from the realm of personal opinion to incriminate the whole of the white student body. Thus, you seem to imply the possibility that your opinion carries the weight of most of the white community at Middlebury. I cannot let such an injustice pass by, for I, too, am white. Unfortunately I find it necessary to remain anonymous to suggest the opposite possibility to the black students here, which is not all "white" students feel the same way you do, only **some**.

You aptly, although probably unintentionally, strike at the core of the problem in your introductory paragraph when you discuss "prejudice." What exactly is "prejudice" to you? Is "prejudice" necessarily confined to the attitudes of the stereotyped southern red neck, or could it possibly be involved in the umbrageous sense of insecurity you feel when sitting down at a "black table"? It is not enough to condemn, as you effortlessly do, "prejudiced people" - that is too easy. Unfortunately, the subtlety that characterizes most "prejudice" is much more refined. For instance, you state that "I was not and am still not prejudiced against the black race as a **whole**." Peanuts demonstrates a similar sense of subtlety when he remarks to Lucy, "I love mankind, but it's people I can't stand." The truth Peanuts stumbles upon is clear; intentional or unintentional "prejudice" can be potentially found in any of us. Perhaps, then, self-understanding, and not "mutual understanding," is the basis for understanding prejudice, and for furthering communication between the races.

You claim that "people are scared" to sit at "black tables." Again, your anonymity works in your favor. What "people" are "scared" to sit down at the "black tables"? More specifically, are **you** scared to sit down at a "black table"? Surely you realize that your

continued on p. 11

The following was written by Elise Washington, a senior black student who is responding as a black individual.

By ELISE WASHINGTON

It is highly erroneous to base any judgements of Black Students for Mutual Understanding on the name alone. For the four years I have attended Middlebury College, each successive class of black students has questioned the viability of this name to our times. It may have been applicable six years ago when the organization began, but black views have definitely changed since then. The goal now, as I see it, is mutual understanding among blacks here at Middlebury. The primary function of the group is to serve as a common ground on which blacks can come together. In this totally white environment of Vermont, we need a basis on which we can unite to maintain vital contacts - social, educational, cultural, etc.. - with our black world.

I believe that the individual who wrote an

continued on p. 11

Letters to the Editor

To the Editor:

The Time of Your Life is a good play, and the student production was adequately, if not well, done. I left Wright Theatre with a good feeling for the first time in two years. So the bone-picking wolves in the Middlebury College Dramatic Criticisms Department can go find the nearest carrot patch and proceed to humker and swivel, in that order.

Yours,
Pap Thomas

To the Editor:

On the matter of Duane Kline's review: I do not care to take issue with his remarks on certain personalities at this College (unfortunate as they may be in thought and content); but rather, I do wish to confront an attitude prevalent in this College.

The attitude? We can't stand to hear the truth. It is noteworthy that the two people who took umbrage with Duane's article were also involved in the production of **The Bacchae**. This, at least as far as I can determine, would tend to throw their "objectivity" into some question. Ergo, since their attempt at "objectivity" must be colored by their association with the production, we may also question **their** observations and reactions vis-a-vis **any** panning review, regardless of its accuracy. I happen to agree with Mr. Kline on most of the points he enumerated. I am also glad to see that finally someone had enough courage to call a spade a spade. Maybe he could have used more fortunate wording; but, he chose wording that would convey his observations accurately, not diplomatically or kindly.

Now to a slightly larger question—why can't we (those in Theater or Fine Arts) face up to the truth of a well-written and obviously well-thought out review that is panning whatever it may be? Better than a year and a half ago a review was written on the College Choir's first public concert early in the academic year. The gist of the review was that the Choir did not do some particular pieces particularly well, and that more time was evidently needed. Now, I have (or had, as the case may be) many friends in the Music Department and I have no wish to embarrass or anger them; but the general reaction to the review was to the effect "How dare she? She doesn't even know what she's writing about!!" The reaction was at one and the same time amusing and sickening by its very lack of thought and self-analysis. To make matters worse, I had attended the concert and agreed wholeheartedly with the reviewer. Trying to tell this to the Choir members, I was the recipient of wounded looks as if I had just committed treason.

Another instance: various music majors and musically knowledgeable people have been approached by **The Campus** to write reviews on performances on campus. The general reason accompanying refusal is that they don't care to offend either friends or the powers that be in the Music Department. This is very sad as we have to then rely for the most part on willing but not necessarily as accomplished (musically speaking) reviewers, and so the quality of the review is harmed unintentionally by sheer lack of attention and knowledge to nuances that enrich a performance. I only wish that the music majors and those who know a goodly amount music would have the courage and honesty to review something for the general information of the reading and listening public, rather than avoid doing so to save their own skins, academic necks, or popularities.

Finally, I have had some experience with the Theater Arts branch of the English Department (having been in two of their plays, also taking two courses from them), and I have rarely seen such a cliquishness as among the students who frequent their endeavors. One of their most widespread faults is a certain defensive touchiness concerning anything they have "created." This touchiness reaches new heights every time a pan review is written, whether or not it is thought out at all. I can predict that Duane and I will suffer (doubtless) through a storm of either personal and private and/or public abuse in the next few weeks. Watch where that abuse comes from. Artists' sensibilities aside, let's recognize an honest thoughtful review when we've got one like Duane Klines's.

Ron Duquette, '74

To the Editor:

Regarding Bob Shaw's "pre-review" of the MCAB concert by Larry Coryell and Brian Curry, I can think of only one thing to say in defense of Brian without being overly abusive.

By the time this letter is printed Brian will have played so well that nobody will ever again pay attention to what Bob Shaw has to say about anything.

Dan Gillmor
Shoreham, Vt.

The following is a commentary that was posted on the B.S.M.U. bulletin board on March 13. Some member of the college felt that the contents of the article were bull s--t and said as much by writing on the article. The article is now being published in the hope that the person who did so will offer substantial evidence to the contrary. The facts and statistics found in this article are taken from the February issue of ESSENCE MAGAZINE and can be documented by the writer.

Defacing articles and posters is a childish and immature act and is not the thing that is expected of and done by college students. We hope this will not happen again.

On June 29, 1972, the U.S. Supreme Court declared the death penalty to be "cruel and unusual punishment" according to their interpretation of the eighth Amendment to the Constitution. Since that date, many proponents of capital punishment have been trying to draw up statutes that get around the interpretation of the eighth Amendment. Last week President Nixon himself spoke out for the reestablishment of the death penalty for certain crimes. Whether or not the proponents of the death penalty and President Nixon get their wish is probably important to many Americans, but it is of greatest importance to Black Americans.

Since 1930, there have been approximately 3,859 people executed in the United States. Thirty-three of these were executed by the federal government. Six hundred and eight were executed in nine northeastern states; 403 in 12 north-central states; 509 in 13 western states; and 2,306 in southern states and the District of Columbia. So what, you say? Of the 3,859 persons executed for murder, 1,630-almost half-were Black. Close to 90 percent of the men executed for rape in this country were Black. And Black people only comprise 15 percent of the total American population.

In the days before June 29, 1972, judges and prosecutors exercised great freedom in dealing out death penalties. This freedom was not as much arbitrary as it was discriminatory. Death penalties usually went to the poor and the Black who did not have expensive and top-notch legal aid. In Georgia, 38 percent of Blacks convicted of raping white women were given death sentences but in cases of non-interracial rapes or rapes of Black women by white men, only one percent of the men were given the death penalty. I do not propose that persons that really commit crimes be turned loose on the nation but if a penalty is not to be imposed equally, it should not be imposed at all.

I will not deal at this time with other questions such as: What crimes are punishable by death and do they differ from state to state? What is the world-wide trend toward the death penalty? or Does the death penalty deter crime? If you are interested, I think you will find the answers informative. They may help you to understand why Black Americans firmly believe that capital punishment is one form of Black genocide and that the reason for wanting its re-establishment is because the inherent racism in the United States always manages to overshadow any spark of common sense or decency.

Mildred Reese
March 13, 1973

To the Editor:

It was, of course, a shock to see the extraordinary confession of my close friend, Captain Peter Peachfuzz, in last week's **Campus**. Of his feelings on the delicate subject of discovering that he was, in fact, a character on a children's cartoon show, he never mentioned a word to me or Rockie and neither of us had any idea he would take the news so badly. We feel that a great man has passed away.

I cannot understand, as an afterword, why the name of his ship was cited as the **S. S. Sea Lion**, when its real name was the **S. S. Luthitania**, to which fact any citizen of Frostbite Falls could readily attest. I am sure that Peachfuzz would never make this mistake; the error must be that of your writer, Sid Gould. Please advise him to be more careful in the future.

Bullwinkle Moose

"THE TIME OF YOUR LIFE"
A Success With Reservations

By JIM HONEYMAN

The strains of the Missouri Waltz eased me into a pleasantly festive mood as I settled back last Friday night to await the opening curtain of William Saroyan's **The Time of Your Life**, directed by Middlebury senior Ted Morgan. Rumor had it that this was "the show" to see this year, a crowd pleaser to rival **Charlie Brown** only on a more serious level, a show which could be appreciated without straining painfully to comprehend its third or fourth layer of meaning (a complaint which has rumbled quietly on occasion in the bowels of Wright Theater). The show is slightly dated, but only slightly, and it promised a different kind of theater experience for the Middlebury audience, an elusive blend of lighthearted gaiety and a more serious reflection. A sneak preview of two rehearsals had given me a few doubts about the show, but the enthusiasm of the cast in performance proved contagious and drew me into the play, even though there were problems at several points with pace and characterization. It was this subtle energy, this conviction of the actors which shone through the imperfections of performance and made the experience of Saroyan's play an enjoyable one for me and, I think, for most of the audience.

If the objective and perhaps brutal critic in me were to describe the performance in one word, that word would be "almost." Since the action of **The Time of Your Life** is carried forward by a wide variety of characters who are constantly flowing in and out of "Nick's Pacific Street Saloon," there is a continually shifting focus and sequence of action. Therefore it seems to me that the play's effectiveness depends heavily (1) on a stronger than average cast capable of a broad range of convincing characterizations, and (2) on a finely polished control of pace and timing. Almost all of the characters I found believable; only a few were really convincing. Also, the pace of the whole performance was thrown off slightly by the first scene which I felt dragged. This problem with pace was just noticeable enough so that when combined with some of the acting problems which were not completely ironed out, it lent the impression that the show "almost" worked, that it was "almost" a great success.

Before I continue, let me at least partially shield myself from the onslaughts which so frequently follow dramatic reviews in **The Campus** by saying that my comments are based on only one performance and that I did not know at the time that I would be writing this review. A thoroughly responsible discussion is therefore impossible here since my whole purpose last Friday was simply to enjoy the show. But on to individual performances.

Jon Lonoff gave an excellent portrayal of Nick, the harried and long-suffering bartender who enjoys his work in spite of it all and is sometimes capable of showing genuine compassion for the people in his bar. As the owner of the saloon where most of the action takes place, Nick is, in a sense, our host and Jon did a fine job in helping his customers and the audience feel at home in his "Entertainment Palace", the framework of the play.

One of the few relationships which Saroyan allows us to watch developing over the course of the play is that between Joe (Gary Crowell), Tom (Chris Sweeney), and Kitty (Janet Higbee). Gary Crowell gave a strong performance as Joe, the enigmatic man of means who is the play's principal character. His relaxed and easy-going presence on stage and his calm, deliberate speech enabled him to get away with some outrageously blatant philosophizing which from anyone else might have sounded banal. I wish that he had observed and listened to the other characters more intently, and I couldn't quite believe that Joe's motivation for attempting to shoot Blick (Gus Meyer) was clearly established, though this is perhaps a weakness of the play more than of the actors. Overall, Gary's consistency and concentration added much to the production.

"Nick, this is a toy. A contraption devised by the cunning of man to drive boredom, or grief, or anger out of children." (Gary Crowell as Joe, Jon Lonoff as Nick)

"Here's a nickel. Put it in the phonograph. Number seven. I want to hear that waltz again." (Gary Crowell as Joe, Chris Sweeney as Tom)

"You want to go to my room? Have you got two dollars?" "I've got five dollars, but I love *you."* (Chris Sweeney as Tom, Jan Higbee as Kitty)

"See that letter? That don't stand for some little-bitty high school somewhere. That stands for me. Faroughli. Willie Faroughli." (Lyon Filmer as the lady, James Myers as Willie, Kevin Commins as the gentleman)

"I'm fifty-eight years old; been through three wars; married four times; the father of countless children whose names *I don't even remember"* (Gary Crowell as Joe, Joe Ochman as Kit Carson)

photos by

jacki june

"You know what kind of work I do. And I know what you do." (Gus Meyer as Blick, Jan Higbee as Kitty)

Chris Sweeney was effective as Tom but I felt too stiff. Despite the fact that he made the incredible schoolboy innocence of Tom believable to us on stage, I frequently sensed a tension which seemed more a tension of the actor than of the character. This was complicated in the scenes with Kitty because Tom and Kitty are dumbfounded (and made a little tense) by each other anyway. One of Chris' best scenes was the gum-chewing scene in which he allowed himself really to relax into the character of Tom (who was himself relaxing) and to enjoy the game with Joe.

There is a duality to the character of Kitty Duval which Jan Higbee strove very hard to capture and, I think, never quite achieved. On the one hand there is the dreamer, the little girl from Ohio who yearns to become an actress and marry a doctor; Jan put this character across beautifully. On the other hand there is the whore who at first sees nothing more in Tom than another guy who wants to go up to her room. There is a hardness here that flared up in her confrontation with Blick but which could have been more pronounced through the rest of the play. The toughness and repulsiveness of Kitty's life on the street could have come through more strongly than it did.

The role of Kit Carson is a delightful one and a challenge to interpret. Joe Ochman was a lot of fun to watch in this part, even while I felt he relied excessively on the meatiness of the part itself and his own "Ochmanesqe" comic timing. He seemed occasionally to throw lines away, but he had so many good ones at his disposal that it didn't detract terribly from his performance.

As it would be tedious of me to discuss every part in detail, I have dealt only with those which could be considered "leads." Bob Hutton, James Myers, and Lyon Filmer all deserve mention for their brilliant interpretations of Harry, Willie, and the society lady (respectively). Lloyd Davis gave a strong performance as McCarthy, though he could have commanded even more of our respect as that blue-collar philosopher of the waterfront.

The set impressed me as a warm and comfortable place in which to stage a play, both for the actors and audience. It has been argued that a less realistic set would be more appropriate for **The Time of Your Life** since the play is more a kaleidoscope of character and situation which we view from the outside than a realistic development of plot and character in which we involve ourselves. This is hard to judge without seeing it done that way, though it is a reasonable argument.

The brutal critic in me has had his say. In conclusion I shall take the advice of Saroyan himself, "Discover in all things that which shines and is beyond corruption. . .Seek goodness everywhere, and when it is found, bring it out of its hiding place and let it be free and unashamed." Ted Morgan is to be congratulated for coming so far with such a large cast and such a difficult play to produce as **The Time of Your Life**. His performance is a strong argument for the future of student productions at Middlebury. The cast and crew are also to be applauded because, despite the shortcomings from which no Middlebury production is completely free, there was a warmth and conviction radiating from the Wright Theater stage last weekend which engaged a critical student audience and invited it to listen with more than merely its intellect. It was a warmth which finally shone forth "free and unashamed."

TAKE A LOOK IN YOUR OWN BACKYARD

By MARCY LARMON

It is often said that people never take time to look in their own back yards. In Middlebury, for example, how many students have seen the oldest New England village museum, the Sheldon Museum downtown?

Everyone's seen the sign. Everyone knows that the Museum is the big brick house next to Store 2. You've probably passed it and wondered what's inside. But how many have gone in to find out?

Actually, if you are a history student, or if your special interests include art, old clocks, furniture, or coins, you probably know about the Museum and the Historical Society connected with it. You may even have known about it before coming to Middlebury. During my own visit there was a continuous flow of students and members of archeological societies who wanted to use the Museum's vast and varied resources or to talk to Mrs. Mudge, the curator, about some subject related to the Museum's contents.

Of special interest is Sheldon's latest addition, opened on November 26, 1972. The annex will make the Museum's enormous stock of documents more readily accessible. These documents include all the newspapers published in the Middlebury area since 1801; many old law books; two hundred scrapbooks kept by Henry Sheldon who created the Museum (including a book of every street, house, and owner in Middlebury up until 1900); 30,000 hadwritten letters indexed by subject and author; and in the vault, a journal sealed with wax in 1876 which is not to be opened until 1976. Mrs. Mudge's guess is that it contains Henry Sheldon's thoughts on the time in which he lived. The full name of the addition is the Governor John W. Stewart and Mr. and Mrs. Charles M. Swift Historical Research Center.

But Sheldon has more to offer than documents. First of all, the building has a colorful past. Built in 1829 by Mr. Eben Judd and his son-in-law, it was one of the finest Middlebury homesteads. The house is constructed of brick and braced with massive hand-hewn beams. One of its most distinctive features is the six marble columns and black marble fireplaces, made with marble from the mill on Otter Creek.

After several owners, the house became the property of Henry Sheldon, church organist, town clerk, owner of a country store, and general character. In 1875 he moved in with "vanloads of obsolete pianos, a dozen grandfather clocks, odd chairs by the scores, and enough books for a public library."

In 1882 the first incorporated village museum in the United States was born when Henry put up a thirty foot sign reading "Sheldon Art Museum, Archaeological and Historical Society." During the rest of his life this unusual man collected and sorted incredible amounts of memorabilia and artifacts of his era, some of which have probably risen to a value no one but Henry Sheldon could have foreseen in the late 19th century.

Today a visitor to the Museum can see Henry's huge collection, as well as additional pieces donated by members or friends of the Historical Society. Two of the best known collections are the clocks and the Chickering and Astor pianos. The clocks were featured in an exhibit at the Johnson Art Building earlier this year.

A complete tour of Sheldon takes well over an hour, and a complete description of what can be seen there takes even longer. The walls are hung with portraits of prominent citizens painted by the popular itinerant painter Benjamin Franklin Mason (1804-1871). If you're interested in portraits you might also notice Mrs. Mudge's favorite by J.R. Sloan—Samuel Severance, a stern, cold town father whose hair is braided up the middle of his head, possibly to cover a bald spot. Times have changed!

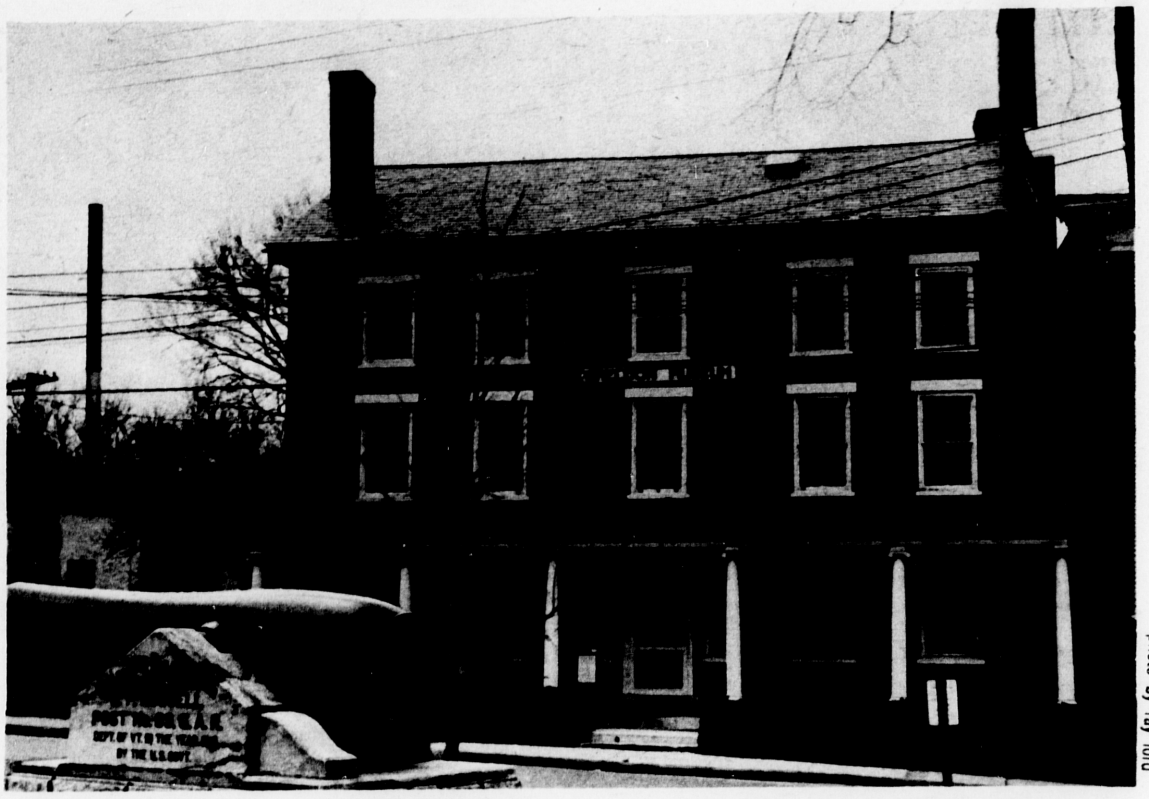

photo by ray lord

The furniture is elegant and strongly linked to its period. Notice particularly the early cherry desk with ogee feet, the banquet table, Empire chairs, an early Chippendale lowboy, Henry's field bed and highboy, the horsehair sofa, and the hair wreaths in the parlor. The Museum also has extensive collections of china and pewterware. The old fashioned kitchen with its Dutch oven, the elegant north and south parlors, the library, the children's rooms filled with toys, the card room with its Egyptian Revival wall paper of the 1850's, and the country store and tavern saloon, all speak of a time and a lifestyle few know today.

The members of the Society are from all over the country and include hundreds of Sheldons. The family although admission prices and donations are also help. During the winter Sheldon is open to visitors on Tuesdays and Thursdays, from 1 to 5 p.m. From June 1 to October 15th, the Museum is open daily (except Sunday) from 10 a.m. to 5 p.m.

In 1972 a group of Russian tourists visited the museum. One of them wrote in the guest book: "We are very glad to come to know that American people love and respect their history." The Sheldon Museum is the kind of place that makes that love and respect possible.

COLOR-FILLED CANVASSES INHABIT JOHNSON GALLERY

By ROBERT S. MATTISON

The colorful art of Tom Cooney inhabits our Johnson Gallery this month. The paintings create an environment that beckons the viewer to become one with it. Tom's works extend from the walls into space, thus becoming not a window to nature, but a metaphor representing nature. My first reaction to the world that the canvases create was to embrace it totally. I stepped to the center of the Gallery and spun slowly on my heels. As the colors and forms passed slowly by, I felt I was experiencing the "magic" that Tom speaks of in his written statement accompanying the show. This sense of complete unity with the art passed quickly. Much of the beauty of the response is that it is only a moment, and that it can be described but never explained. Tom's art will also respond well to a more reasoned investigation of the occurrence or absence of that moment. This inquiry can help us to understand both the environment of his art and the environment that is our mind.

Tom Cooney's art is natural in that it surrounds us, works in three dimensions, and has aspects of the sudden change and harmony that we sense in nature. Yet, it is clearly not the nature we just left outside the Johnson Building. The art is nature highly reduced and ordered by Tom's mind. Even the titles of the works remind us of how strong the interpretive element is. They are not **African Giraffe**, but **African Giraffe Setting**; not **Pumpkin**, but **Pumpkin Image In My Eye**. Tom says in his statement that he believes art can "partake in the realm of universal human experience." The viewer is so removed, however, from the object of perception that a basis for common experience may be difficult to find. The import of this problem in reductive art has been underscored by Gottlieb and Rothko in their famous **Letter to the New York Times** of 1943. They say, "It is our function as artists to make the spectator see the world our way—not his way." Clearly, any unity between viewer and artist must take place very much on the artist's terms. The art does not allow one to look at a given natural object and say "Yes, I know that form, but have never seen quite those elements in it." I reacted very strongly to Cooney's art because I believe in the same ordered harmony within sudden change that it expresses. If I believed that nature was based on brutal chaos, I could never have found a common ground for a reaction to the art.

Given that we must have some affinity with Tom's sense of the natural to approach his art, the manner in which he handles the medium is masterful. The colors are sharp, reflecting the theme of sudden change in nature. Yet, they are never harsh even in his brightest works. His study of the possible gradations of yellow is particularly enchanting. The highly organized geometry of the forms is never allowed to become coldly mechanical. Small imperfections in the application of the paint lend a human warmth to the works. Seen together, the canvases show growing and changing ideas but never boring repetition. Given the compatibility of the whole, I wish that each work could also be seen separately. For instance, **Volcanic Emergence**, which was so powerful alone in the Upper Gallery, is now dwarfed by its larger neighbors. In the final analysis Tom Cooney's show calls for a subjective opinion. Mine is that it is breathtakingly good!

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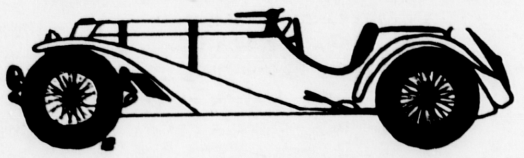
MORGAN HORSE FARM ROAD
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little oaken bucket
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388-2928

anonymous student response...

continued from p. 7

statement is as **gratis dictum**, the reverse of which might just as well be said; blacks may be just as afraid to sit down at any one of the overwhelming number of "white tables." After all, what black student "is going to go up to a table and sit down and start a conversation" with an unknown white person?

You also claim that blacks display "continuous snobbery and general rudeness towards whites at Middlebury." It is amazing that such generalities are heard from a member of an academic institution that is supposed to sharpen one's critical abilities. Surely you aren't claiming that **all** blacks at Middlebury are **continuously** rude? Apparently you suffer from a tendency to overgeneralize or an inability to make friends ... if you dislike someone because of his attitude, dislike him or her as a person and not as a representative of a particular race. And when you criticize the person you find disagreeable, do him or her a favor - state your name, and don't try to elevate your personal conflicts to the level of racial antagonism.

If you answer this letter, and I sincerely hope you will, I wish you would sign your name so that I know to whom I am addressing these remarks; after all, reciprocity, whether between individuals or between races, is the only respect.

Burt Porter and Tom Azarian play violin and Banjo in their presentation of Traditional American Music for the Middlebury College Thursday Series.

washington response...

continued from p 7

anonymous letter was wise to remain anonymous. I base this conclusion on several points:

1) He/she obviously doesn't really understand the purpose or goals of Black Student Organizations.

2) He/she doesn't know what Black Week is all about.

3) He/she doesn't know anything about the concepts or goals of Black Nationalism or the Black Power movement.

4) He/she knows nothing of the goals of the cultural center.

Thus, the article emerged as a naive statement of arguments about facts of which this writer was completely ignorant. Rather than to publicly flaunt this ignorance, it would have been wiser to try getting some concrete facts on these issues from books, or one of the black students on campus. He/she could even have gone to Dean Arnold McKinney if he were so leery of the "superior" attitude of the black students on campus.

I have already explained the misconception of the organization's name and goals, and will go on to explain briefly my other three points.

Black Week is a time when white students are openly invited to learn of and aesthetically appreciate facts about and accomplishments of blacks in America. This year's week did leave a little to be desired in the way of educational activities; however, last year's week was very successful. Yet, even last year, a lot of hot air was expanded in which blacks argued the usual basic points and deaf white ears refused to really hear as they countered with the usual arguments.

One must understand that in the black struggle for liberation, blacks are trying to educate their own and establish within themselves a feeling of pride and racial self-consciousness. We are only now discovering the richness of our past and background and wish to have all blacks become totally aware of it. So, obviously, all our efforts lie within the black community. If whites are so concerned with our plight, read, talk and go back to your own people and explain to them the viability of our plight. Our chief constituents must necessarily be within our own communities. This is a major goal of Black Nationalism. Out of this pride of race comes a need for a feeling of superiority, in an attempt to stop all previous claims of blacks being inferior human beings. The true understanding of self-worth and value is one of the most important concepts for all black minds to grasp. This attitude at Middlebury should in no way be taken as antagonistic; for it can in no way compare to the feelings of more militant blacks who would really give you (the writer of the previous article) a feeling of fear and exclusion.

The Cultural Center is our manifestation of our togetherness on this campus. It is a place we can retreat to for activities which are totally relevant to our life style and culture. I truly believe that it is **our** house, and if it were left up to me, I would allow whites to enter by specific invitation only! As you can see from this statement, my ideas are separatist. I only came to Middlebury to be exposed to the "excellent educational opportunities" it is supposed to afford a black student. On leaving here, I plan to take my knowledge and developed skills back to the black community. I didn't come here to integrate, nor to try to expound integrationist philosophies. Educational interaction with whites is fine and profitable in many ways; I am quite aware that whites are the majority in this country and that I will have to deal with them on some levels when I re-enter the "real" world. But, I draw a definite line between my social and cultural background and goals and those of white people.

note to the editor:

Note to the Editor:

I was thrilled to tears over your acceptance of my latest novel. As you well know, my last three novels, **Night in New Jersey**, **Love of Three Eggplants**, and the semi-autobiographical **Martin Mushmouth** never quite caught on. The reasons which were commonly given to me for their unanimous rejection I have used as guides for the present work:

a) My constant use of people and places I know nothing about.

b) My insistence on making a vegetable a main character.

c) My constant use of obscure and vacuous metaphors (which I consider a mere attempt at being descriptive).

d) My invariable use of the device of having every major character killed (or eaten for supper) half-way through the second chapter.

Actually, the only things I've changed in **Gradeschool** are that I have made a vegetable an important **secondary** character, and that it doesn't get eaten, but thrown away. I hope that will satisfy my detractors. After all, I could scarcely do away with all these important stylistic features completely. I have my artistic pride, you know!

Be that as it may (and I hope you will), **Gradeschool** will probably stand as the Great American Novel, simply through force of its classical simplicity and proportions. I have used a touch of French Gothic detailing in the third chapter, but my dentist says this does not disturb the basic continuity of the book, and my grocer agrees. The statement which was made to me by Madame de Pompelmous in 1914 probably sums it up best,

> Who could fail to see in Babs Boboli a little of herself, or who could not tell that Flowery Branch is not really her home town, or which potato could not look at that Cosmic Potato in the Window and not weep in the joy of Cosmic Awareness?

Therefore I commit to you this, my latest and most heartfelt book, and trust that you, dear Editor, will see that it arrives in the laps of the public at large with the Glory and Honor which it so richly deserves.

Sincerely,
John D. McDonald

GRADESCHOOL
...the great american novel

By JOHN D. McDONALD

Chapter I

It was late fall of the year 1959. The first frost had not yet spread its killing gloss upon the piles of dead leaves that huddled together in desperate loneliness. As I said, this was yet to come. Now the chilling gusts of wind were merely taking enough of the nursing warmth from the bones of shivering second graders to make a light sweater a **sine qua non** of walking the half mile or more to the Tupelo Hills Elementary School. Two such cherubs, feeling like fleecy little lambs in their bright grey sweaters, were young Bill and Fred, who were amiably chattering over the strange series of library paste murders that had been making the dull academic life at T.H.E.S. a little more exciting.

"Hey Bill!", said Fred, "How about them strange library paste murders?"

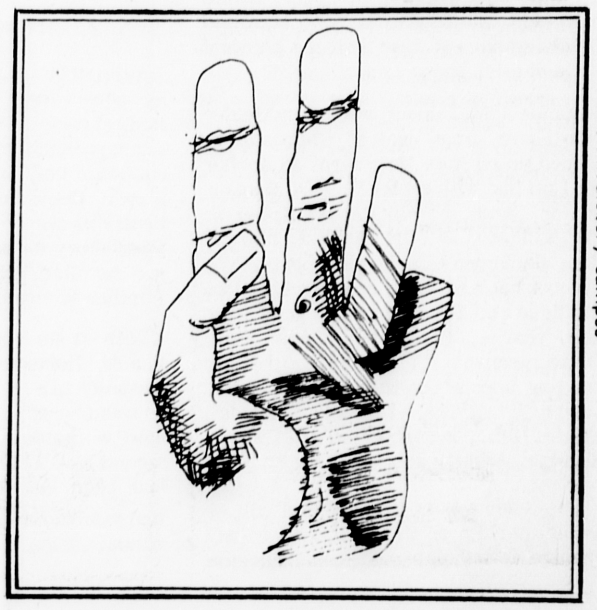
"Yea," replied Bill, "Yea!"

The conversation became increasingly more trivial as they made their meandering way towards that bright citadel of their educational aspirations. There was a nip in the air, and an unshakeable feeling that something was overdue to happen.

Chapter II

The mutilated potato sat sighing on the windowsill. Still stained with an unknown filth, it bore a sinister and terrible witness to the merciless little hands that had carved it, blaspheming the name of art and knicking their obscene little fingers in the process. Yet this shriveled mass of hacked vegetable had a story to tell, a story of death, passions—long supressed—suddenly released, and the loss of childhood innocence forever. All this (and more) had been revealed before its eyes, eyes that would never sprout again. Now, with only its thin, torn jacket to protect it from the cruel wind, the lonely potato sat dreaming of better days, and the sour cream and chives that could have been. Could fate be so cruel? It could only console itself with the tale of the tomato who loved a melon, and its terrible, and messy, fate.

To be continued.



Lacrosse Emphasizes Ball Control

Team Opens Season in Philly

BY JOHN DOHERTY

The 1973 Middlebury lacrosse team will be seeking to improve upon last year's 8-6 record when they open a southern road trip April 1st against the Main Line Lacrosse Club in Philadelphia. Coach Bob Pfeiffer will be hoping to offset the loss of key personnel in his second season with some returning veterans and a more careful "ball control" game.

With the graduation of Brad Bruce, an honorable mention Little All-American last year, the team is without the outstanding individual talent on offense. Two of last year's attack trio will be back to help that situation, however. Juniors Peter Francis, crease attackman, and George Creamer, both good goal-getters, will be joined by one of a talented group of players that are working for the remaining slot. Senior Cabot Henderson of last year's varsity competes here with transfer junior Cameron Brown and frosh Peter Boucher.

Similarly on defense, 1972 starters Evan Sorett and Richard Epstein will provide a strong nucleus, though the withdrawal of captain-elect Tim Etchells will definitely hurt. They will be complemented by either junior Williard Van Voorhees orone of two surprising newcomers, junior Charlie Jackson (an accomplished athlete learning the game with startling speed), or skilled frosh Will Graham. All possess good size and speed and should intimidate opposition attackmen while being valuable, too, in moving the ball out of the zone.

The experienced defense should be an aid in reducing the pressure on rookie goalie Bill Kuharich, a freshman from Deerfield Academy. Kuharich attempts to fill the gap felt by goalie Sam Walker's departure. The freshman's progress was impeded last Saturday in an intra-squad scrimmage as the first shot tore his face mask and opened up a ten-stitch cut in his forehead. Former middie Curt Viebranz showed some unexpected ability as backup netminder, but Kuharich is expected to return shortly. Soph Daryl MacMurray also stands by for duty in the goal.

The midfield remains as the position most damaged by graduation. With several spots open here, the midfield could be the decisive area of development in the overall strength of the team. While the veteran attack will helpoffset Bruce's loss in scoring, the slack left by him and his teammates might be picked up by the overall middie lineup rather than any player in particular. An offense oriented toward selective shots, contrasted with the wide open game of last year, should also help, working more set plays and involving more finesse than the physical style of past play..

Junior John Duncan is one midfielder who has a great deal of responsibility pinned up on him. He returns to anchor the first line with center Richard Booker, senior, and junior Brook Roberts. Performance of the second line is dependent upon equally, with junior Fred Zinober back to center sophomores Mike Mulligan and Toby Burr, who is up from last year's "B" squad. Soph Steve Detra meanwhile rejoins the third of the starting lines along with Skip Pond and senior Gus Meyers. A fourth line includes, at this time, a sophomore trio, Bruce Shenker, John Doherty and Roger King.

The tender spots of the squad will be tested quickly, as the southern trip will include Swarthmore and then Princeton, Rutgers, and Wesleyan in rapid succession. The home opener comes against UNH April 14, when the Panthers will try to avenge an overtime loss of last year.

TALENTED "B" SQUAD

The tentative lineups of the varsity could be further shaken by interchange with a large "B" squad that appears able to offer some capable freshmen. The "B" team overall should enjoy a considerably better season than the 1-6 slate of a year ago, with many players that know the game, and some eager athletes from the frosh football team. Charlie Brush will be undertaking his second year as coach with the end of ski season, until then coaches Pfeiffer and Arnot will initiate practice.

Winning Spring for Baseball...

By CURT VIEBRANZ

Prospects are good for the 1973 Middlebury College baseball team. Coach Wendy Forbes seems confident that the squad will improve on last year's mark. Forbes is rightly pleased by the sunshine and warm weather because should it hold, it will allow the team to get badly needed outside practice. (There still lurks the possibility of early Spring snow, to be sure.) Thus far, the coach has been running his charges through their paces in the confines of the fieldhouse and consequently, he admitted that he has been unable to form any opinion about individual players. He did say however that this year's freshmen will greatly aid the team.

The Panthers boast ten returning lettermen, led by Doug Cramphin, an outfielder and Andy Jackson, last year's third baseman. Other returning infielders are Mike O'Neil, a shortstop and Eric Shapiro, a second baseman. Last year's catchers, Dave O'Connor and Ed Wilkins may be hard pressed to keep their positions because of Steve Bouchard and Dave Nelson, who are, as Forbes puts it, "two fine looking catchers." Others who will provide competition for the infield positions are sophomore, Walter Lippincott and freshmen, Jared Cadwell and Kevin Cummings.

The pitching staff also looks strong for this year, as all four of last year's pitchers will be returning. Forbes called Duane Brown the number one pitcher and the "main-stay" of the staff. Sophomores Reed Austin, Chris Jacoby, and Bob Keller are the other Panther pitchers from last year's squad. These four will be joined by Howard Meny, a sophomore who didn't play last year and freshmen, Andy MacLean and Jeff Ross. The latter are also infielders.

Forbes called this year's team a primarily "freshmen-sophomore" squad. The only senior for the Panthers is John Cruise, an outfielder who played as a sophomore but was not out last year. At any rate, Forbes says the outlook is "much more promising than it has been." Looking over the roster, the Panthers have the personnel and should fare much better than last year. If the weather holds out as it has, the team may return early from spring vacation to get some extra preparation for the season opener, April 12th at R.P.I.

Perlman, O'Sullivan Lead Panthers Next Year

BY MAX PETERSON

The Middlebury College hockey team has elected two of its tops defensive players co-captains for the 1973-74 season, it was announced last week by Athletic Director Richard W. Colman, Jr.

They are juniors Larry S. Perlman, of 690 Aberdeen St., Montreal, Que., one of the leading College Division goalies in the East this year, and Charles F 'Sullivan, 5 Greenwood Rd., Natick, Mass., an outstanding defenseman who led the Panthers all year in that department.

Perlman, who has some rather deft moves, is highly respected by teams throughout the East. According to a release from American International College, the Panther goal tender was the leading vote getter on the Yellow Jackets' all-opponent team. Perlman held AIC to just three goals in the Yale Hockey Tournament to lead Middlebury to a 7-3 win, but was sidelined for the return match which AIC won 6-4.

The Panther goaltender, ranked fifth among Division II goalies at the end of the

continued on p. 13

Tennis Bolstered by Seven 'Vets'

BY ROD PARNELL

As another spring sports season sloshes in, new varsity tennis coach Mickey Heinecken is faced with the traditional coach's dilemma —— trying to make a cut after only a brief glimpse of each player. Heinecken's task is doubly difficult this season because he has been at Middlebury for only a few weeks, and is not familiar with the seven returning Panther lettermen.

With 42 students out for the A and B squads, Heinecken had but a brief opportunity to evaluate each player before he was forced to cut the team down to a more workable size (24). In order to get a second look at any likely prospects who had been cut, the coach organized a tournament for dropped players, with the winners going up to the B squad.

Of the 24 netters now vying for six varsity and six "B" single shots, fifteen are Middlebury tennis veterans. Returning for the varsity, are Captain Bruce Bertkau, John Puriton, Bob Bruder, Pete Colton, Randy Stern, Tom Hickok, and Quint Drennan. Current players from last year's "B" team include Joe Anderson, Kevin Furlong, Mark Proctor, Rick Eldridge, Steve Goodhue, John Milligan, and Allan Fisher. Brook Richardson, first singles for Middlebury's women's team, will also be working for a "men's" B team position.

In addition to these returnees, Heinecken is keeping nine freshmen and eligible transfers. Mike Kelley and Gary Gray will be playing with the varsity, while Don Black, Eric Gutterson, Roger Van Voorhees, Richard Clarke, John Giebink, John Cleary, and Austin Hart will play "B" team. Heinecken is quick to point out, however, that these positions are not definite; the coach is presently forming a ladder which will allow some shifting of positions.

As he has not been at the college long enough to see the competition, Heinecken finds it "tough to predict" the teams' performances. He notes, however, that "we have a lot coming back" and that the competition for slots will be intense, hopefully making for a stronger team than last year (7-2).

One big advantage for the Panthers will undoubtably be the Memorial Field house courts. Poorly lit and amazingly fast, the courts will provide a strong home team advantage. Heinecken, who has hit on the courts, feels, "They're different." By keeping the team indoors, the coach expects to strengthen this asset.

RUGBY...the best of football and soccer

By SUE GOLDBERGER

Perhaps this fall you might have witnessed what at first glance resembled a friendly rural version of gang warfare combining the raw physical talent of kill the man with the ball with the obnoxiousness of kick the ball as far away from everyone as possible. This is only Rugby's appearance to the untrained eye. It is, in fact, a highly organized and skillful game where the more talented, and not necessarily the stronger team, wills out.

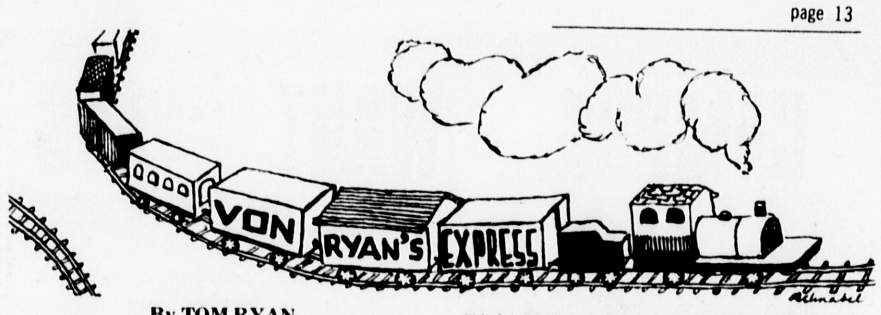
As Middlebury's Rugby Club captain Chris Somple describes it, "Rugby combines the physical qualities of football with the finesse of soccer." The ball is advanced by running, kicking, and passing, but no one is allowed to block for the ball carrier whom the opposing team tries to tackle. Points are scored by touching the ball over the opponent's goal line, which is followed by a conversion kick. Points are also scored from a penalty kick or a drop kick.

There are fifteen players on a team, with the eight forwards being comparable to the linemen in football (although they can run with the ball) and seven backs. The skill necessary for the game is made apparent when one sees the many injuries resulting from a game with unskilled players.

The Midd club has been practicing regularly for the last few weeks for their upcoming season. The club had an abbreviated fall season in which they beat and they tied UVM, and lost to the Albany State Law School. The probable spring schedule again has UVM, with Johnson State, Norwich, and the Williams' and Dartmouth "B" teams.

Rugby besides appearing different from any other team sport, also has quite a different atmosphere. It is a semi-social sport, traditionally enforced with the home team providing a keg after each match.

The game has been attracting more and more people in the U.S., and the Midd team is looking for more school support especially monetarily, to help its growth.



By TOM RYAN

Spring training sessions around the baseball camps always see a lot of preseason trading, but this year, wives as well as coaches seem to be getting in on the action. Actually, it only began as a Yankee variation on the new designated pinch hitter rule -- the designated pinch husband -- but the switched line-up seems to have become permanent as the wives of New York pitchers Fritz Peterson and Mike Kekich greatly enjoy playing catch with each other's spouse.

Commenting on the reason for teaming up with Fritz Peterson, Susanne Kekich has reportedly said, "Mike always had a good pitch, but he wasn't much at bats. Fritz just swings a bigger bat, and that's what I like in my players."

****

Women have also snatched the limelight on the homefront, as Brook Richardson demonstrated the equality of female athletes by grabbing an unprecedented spot on the men's tennis team. Definitely not a token member, the distaff racqueteer adds the finesse and baseline play too often missing from the primarily fast and bullish play of the men. A disgruntled team mate's only comment was, "Well, at least the bus trips won't be so bad any more." Mayhaps, neither will the matches.

The real import of Brook's success is its role as an indicator of the trend ready to sweep sports in general; women participating along side the men. The idea isn't too far fetched. They already keep pace in track and field, and two years ago the Philadelphia '76er's drafted an extremely proficient female hoopster. Tennis, gymnastics, golf, bowling, - who can doubt their fitness to compete?

If they appear to lack the skills necessary for some sports, perhaps it is simply because they have never **had** the opportunity to develop those abilities. And if they do develop a slightly different approach to some of the sports, that may prove an added depth in the game. Or, if toughness is your issue, let me proffer the bruises I still bear from Co-ed Hockey. Some of those ladies would just as soon knock you on your ass as look at you. I think women's lib makes them mean. Right Marge? Pam? Or better proof yet, ask someone in The Manor for a date...

****

A special award goes out this week for Unselfish Support of Middlebury Athletics. This presentation is a token of gratitude to Ski Haus - Sports Unlimited for their generous service and reasonable prices. In the isolation of Vermont, a convenient sports supplier is a rare blessing. Indeed, Midd athletes could not do without this admirable institution's services. Ski Haus - Sports Unlimited knows this. Boy, do they know it. And so, we award this beautiful plaque engraved "Rip-Off."

****

The latest standings in the golf ball war between DU and Chi Psi finds DU ahead with only seven broken windows to their opponents fifteen. Unfortunately, the last round was marred by an injury. Fortunately, however, it was only a DU boy who got hit. But more unfortunate, it richocheted through a window for a Chi Psi score. Fortunately, the ball had hit his head and the injury was not serious. But unfortunate again, a Chi Psi aristocrat was also hit later on. Bless the fortunate, he was hit in his wallet. Yet most unfortunate of all, the shot made him spill his drink.

Noticeably missing from the golfing fracas have been the Sig Ep'ers who due to a case of hepatitis from shooting up with a dirty fork have been inactive. They hope to be back in action by Spring Weekend for the Library Open in which all three frats will team up.

Also from the Wild Man Circuit, more news from the Midd contingent of Raincoats International. Putting aside the cycling urge, our gentlemen appeared this time at Brown Pool for a midnight swim. After several complaints, Erica ("Erotica") Wonnacott said that she would be more than glad to investigate the situation. She found, however, that the two occurences were nothing more serious than gimmicky publicity for Student Sex Counselling. And finally, the Missing Link Award to Mike Ryan for his egestive support of the Middlebury Hockey Team at home games. Bubbling forth fountain-like, his unique ways of cheering the team on were indeed heart warming for all.

hockey captains...

continued from p. 12

regular season, earned three Eastern College Athletic Conference weekly all-star team scrolls for his play during the 1972-73 campaign. He faced 667 shots in 17 games and came up with 614 saves for a save percenage of 92.05. He also averaged 36.11 stops per game and closed out the regular season with a 3.12 goals allowed average.

An English major at Middlebury, Perlman is the son of Mr. and Mrs. Philip Perlman, of Montreal.

O'Sullivan, who was a standout halfback on the Panthers' undefeated and untied football team last fall, recovered from a broken jaw he sustained in the campaign to turn in an outstanding performance. The small, but rugged defenseman, was touch on the opposition all season.

The hard-skating junior headed off many an attack on the goal with aggressive checking and his ability to come up with the puck especially along the boards and in the corners. O'Sullivan proved he could take it as well as dish it out, even against much larger opponents, yet only picked up one two minute penalty for the entire season.

In addition to playing strong defense, he also led his fellow defensemen in scoring with a total of 12 points on 4 goals and 8 assists in the 21 games he played.

O'Sullivan, an Economics major, is the son of Mrs. Joseph O'Sullivan, Natick, Mass.

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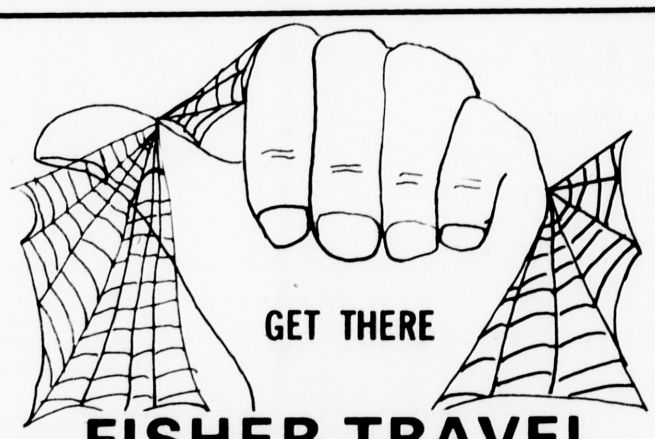

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We should have won!!!

By PAM MARSH

On March 8 & 9, Middlebury's women's ski team travelled to Madonna for the Eastern Skiing Championships. However, due to the extremely poor conditions, it was decided the Championships would have to be cancelled for this year. Nevertheless, race organizers felt that a limited competition could be held, with events in cross-country and slalom.

Middlebury skiiers turned in another strong performance in the cross-country competition, placing 2nd, 4th, and 8th individually, and first as a team. However, they ran into difficulties in the slalom, despite Debbie Martin and Steffie Cole placing 2nd and 3rd. The other three slalom racers all missed gates on the way down. Because of this, Middlebury did not then have three finishers, and was disqualified.

UVM was the over-all winner, with Middlebury placing 8th out of 10 teams.

the middlebury campus

CAMPUS WANT ADS

WANTED IMMEDIATELY: Energetic males to help Friday mornings (anytime 9-11) with equally energetic and engaging young boys in the Brandon Training School Swimming program at the college pool. If interested, contact Peg Hart, Box C1106.

What's NEU, NEU?

African Drums, Mahler, Vivaldi and Um-Pah-Pah Band Music, **Record Sale:** only one dollar per disc in room 407C of the Johnson Building.

WANTED TO BUY: Used 10-speed bike, any condition. **FOR SALE:** Cragin-Simplex Cardinal tennis racket, $15—excellent condition. Contact Hutton, Box 785 or Hepburn 104.

Needed: a ride to Florida, or anywhere in the South for spring vacation. Will of course share expenses. (Also drive if you like.) Contact Erin McKiernan, Chateau 3, 8-9318.

HEY ED: Happy 21 and Good Luck to the Gully Cat.

SENIORS: Looking for work? Applying to grad school? Writing a thesis? The **Susanna Sullivan Agency** can do all this typing for you, and more! 388-6560.

WANTED TO BUY: Man's parka size Medium or Large. Not over $10.00. Call Nancy Stevens 388-6628, after 5 P.M.

Stolen—from Johnson Bldg. last Sat. night. One yellow raincoat with red lips and tongue on back. Only one of its kind on campus. $10 reward for information that gets it back. Contact Dean Nikitas, Box 1180, 388-2759.

HAPPY BIRTHDAY John Charles Clarence Sweeny from 2 GIQUE.

WANTED! Fully grown female malamute for mutually satisfying relationship with four eager young males (and possibly more). Call 388-6532 ask for Foxy or Monsieur leMole.

announcements...

continued from p. 2

The Graduate School of Public Health of Harvard University announces a new graduate degree program to prepare college graduates for careers as health planners, analysts or managers. The curriculum is designed to develop new kinds of health professionals with sophistication in medicine and health and with the managerial and analytic skills needed in policy-making and in operating health agencies in government and the private sector. Faculty members of the John F. Kennedy School of Government and of the Harvard Graduate School of Business Administration will also take part in the instruction.

Applicants must have demonstrated strength in the biological sciences and mathematics. Write for brochure and application to:

The Registrar
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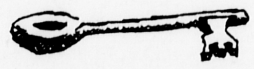

On Thursday, March 29th, the Middlebury College Republican Assembly will present three showings of "Fail Safe," the provocative thriller about the dangers of an accidental nuclear attack. The film, which is based on the best-selling novel by Eugene Burdick and Harvey Wheeler, stars Henry Fonda, Walter Matthau, and Fritz Weaver. All proceeds will go to the Bristol Dental Clinic which provides dental care for the working poor. Admission is 50¢. Showings will be at 7:00, 9:15, and 11:30 in Dana Auditorium.

The deadline for applications for Independent Scholar status has been postponed until March 30. Applications should be given to Dr. Watters, 3rd floor Science Center—for further information, see Dr. Watters or consult pages 38-39 of the **College Handbook.**

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Sat	March 24	" " "
Sun	March 25	Buffet, 3:30-7:00 p.m.
Mon	March 26	Steak Sauté
Tues	March 27	Pork Chops

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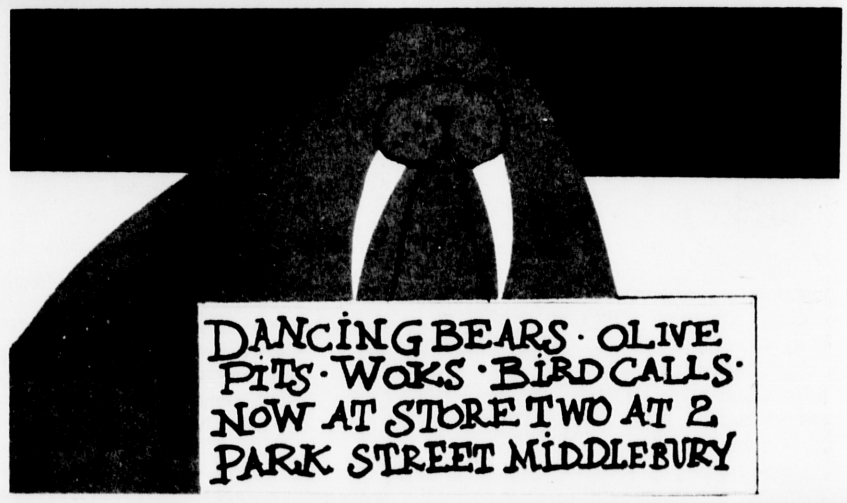

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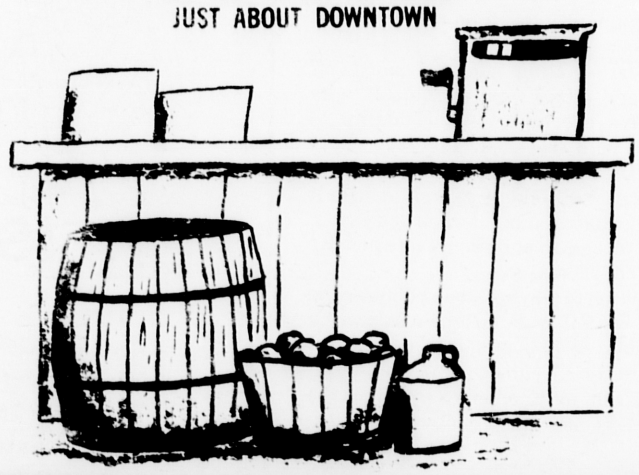


Environmental Quality News

By TOM PLUMB

On Saturday, March 24, Environmental Quality will present **A Thousand Clowns** at 7, 9:15, and 11:30 in Dana Auditorium. According to United Artists,

> In this film, Jason Robards is the sort of non-conformist who likes to open up his window and yell out, 'All right, neighbors! Everyone on stage for the big Hawaiian number!' It's an attitude that has won him the undying love of his precocious young nephew whom he is raising but has also roused the concern of the Welfare dept; particularly when Robards quits his job as a writer for the Chuckles the Chipmunk show because he found expressions like 'Gosh 'n Gollies' were creeping into his conversation at cocktail time. The resultant battle over the nephew becomes an object lesson on love versus non-conformity as well as a charming comedy with pointed witty lines by Herb Gardner, expert direction by Fred Coe and grand daffy performances from Robards, Barbara Harris, as a social worker who feels she should be more wrapped up in her work, William Daniels as a social worker who should just be wrapped up, period, Gene Saks as Chuckles and Martin Balsam who won an Oscar for his role as the gently disapproving agent-brother.

Admission is fifty cents, all proceeds will go to the Vermont Women's Health Center in Colchester.

On Tuesday, March 28, EQ and REAP will present James Ridgeway at 8 p.m. in Dana Auditorium. He will speak on "The Politics of Energy." Mr. Ridgeway is a contributing editor of the **New Republic** and was an editor and founder of **Hard Times**, the radical weekly paper. He is the author of the **Politics of Ecology**, **The Closed Corporation**, a report on the university-industrial complex, and a new book, **The Last Play**, on energy. He is presently an editor of **Ramparts**.

Some people have been wondering why EQ holds fund-raisers for things like Bach Mai Hospital, or why we support lettuce boycotts and adopting orphans. They see these issues as being out of our realm. The reason many of us, I can't speak for all, are in the environmental movement is because of its all-encompassing outlook, its overview. According to the **New York Times Encyclopedic Dictionary of the Environment**, Environmental Quality is defined as

> a catch-all covering pure air, clean water, fertile soil, beautiful architecture, soft music, no dangerous pesticides or radiation, no starvation, survival of all present species of human, animal and plant life, and social cement (so that all men love each other and share in order to avert crime and other undesirable items).

Obviously poverty, lack of self-determination, and ill-health are bad living environments and need to be cured as much as water and air pollution. We are concerned about our whole living environment and not just about the birds and bees.

Beer and Additives

Is nothing sacred? Additives are even polluting beer nowadays. "When beer was made with more malts and hops than is the practice today, stability of foam was rarely a problem. Today's lighter-type lagers and ales, made with higher percentages of adjuncts and only mildly hopped, require assistance in maintaining an expected head of foam." (**American Brewer**, December, 1963).

This assistance is in the form of additives such as propylene glycol alginate. According to **Environmental Action**,

> Your favorite beer may have more additives than just the foam stabilizer. A little caramel coloring may improve the appearance. A protein-digesting enzyme, such as papain, may help prevent the brew from getting cloudy when it is ice cold. To kill unwanted microorganisms, a dollop of helptyl paraben may be added. Another preservative, diethyl pyrocarbonate, was banned in 1972 because it led to the formation of urethan, a cancer-causing chemical. And to help protect the desired color and flavor, and extend the storage life of the beer, such harmless antioxidants as ascorbid acid or isoascorbic acid may be useful.

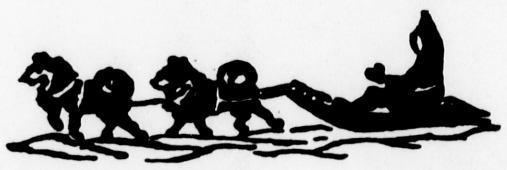
Two of the only beers that do not have additives in them are Rheingold and Budweiser. Do you know what you are drinking? By eluding labeling laws no beer lets you know what you are drinking. An additive used in beer in the mid-1950's, cobalt sulfate, caused the death of 50 beer drinkers.

Beer is just another in a long line of products that are becoming more and more artificial but at last now you have an idea what is going down the hatch. So "Here's propylene glycol alginate in your eye" by the people who bring us "The diethyl pyrocarbonate that made Milwaukee famous."

MASTICATE

IS NOT A

DIRTY WORD



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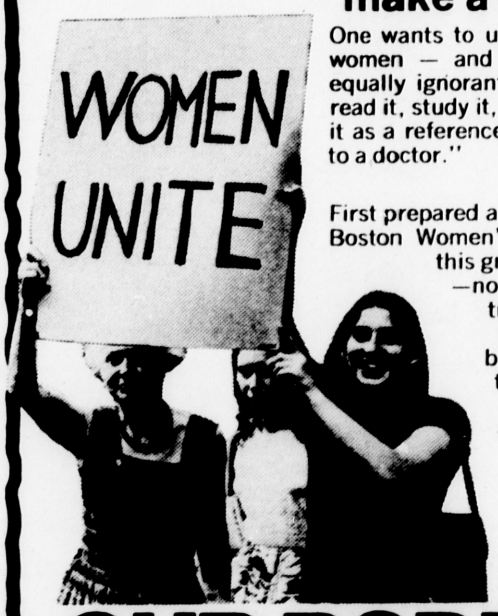

One wants to urge, cajole and plead with women — and men, too, most of them equally ignorant of the female body — to read it, study it, discuss it with friends, use it as a reference, and perhaps even lend it to a doctor." —Genevieve Stuttaford, *Saturday Review*

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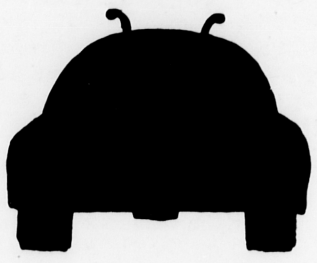

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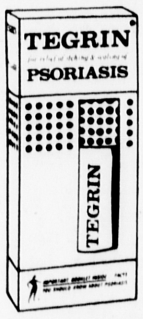

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